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PARODY AND TRANSCRIPTION IN THE B-MINOR MASS

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Music 391

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## PARODY AND TRANSCRIPTION IN THE B-MINOR MASS

Johann Sebastian Bach's Mass in B Minor is not entirely an original work. Eleven of the twenty-five movements were either borrowed from Bach's earlier cantatas or were transcribed from the Mass into later choral works. In the process of borrowing, Bach often made significant changes in the original composition. In the preparation of this paper, each parody movement in the Mass was compared with the work from which it was drawn or, in four cases, the work drawn from it. Variants between the model and the parody were written down and classified. The resulting categories suggest insights into Bach's reasons for making changes. The following discussion summarizes the parody technique in the Mass in B Minor, and also submits possible reasons why the writing of a parody would be more desirable than composing an original work.

The term parody may be defined as a reworking of a musical composition, where the original work serves as a point of departure for modifications and elaborations. In this paper, the term parody will refer to those movements of Bach's Mass in B Minor which were modelled from earlier compositions. The term transcription will be used to distinguish a work written after the Mass, for which a movement within the Mass served as its model. The term transcription will also refer to the re-use of a movement of the Mass elsewhere in the work.

Parody was a common technique of composition in the Baroque era. Composers borrowed from other composers' works as well as from their own. Bach derived some of his musical ideas from composers such as Vivaldi and Corelli. He also re-used much of his own music, but did not always transcribe the piece to the same medium as the model. His self-parody consists of works from one cantata to another, from a cantata to an oratorio or passion, from a vocal work to an instrumental one, and from one instrumental work to another.

Why is it more desirable to write a parody than to compose an original piece of music? Convenience or necessity may be possible explanations. The composer's concern for musical aesthetics is another reason. In Bach's case, the answer includes all of these aspects.

Bach had heavy demands for public performances. Out of necessity he turned to parody as a time-saving device to fulfill his official duties. The presence or absence of a particular musician may have encouraged Bach to rework a manuscript so that it was more challenging to a virtuoso, or to simplify a part so that it was within the realm of a less-gifted performer's technical abilities. Considering the cyclical nature of the liturgical year, it is possible that Bach wanted to repeat an earlier composition written for a particular event on the church calendar. The original manuscript, however, may have become unreadable over a period of years. While copying the old manuscript, Bach may have

Made alterations of the original musical ideas.<sup>1</sup> Finally, it is feasible that Bach's creativeness became sterile at times, and parody was a means to evade inventiveness.<sup>2</sup>

Parody was a convenient way of setting music to a new text which was suited for a different occasion than the original text. Bach often rewrote the text of a secular cantata so that the music could be performed for a sacred event. The audience which heard a parody work may never have heard the original composition performed. For example, when Bach first came to Leipzig, it was only natural that he borrowed movements from his earlier Weimar church cantatas.<sup>3</sup> Parody was also a labor-saving device when Bach was indifferent to a task. His lack of interest in a wedding commitment, aside from its financial benefits, failed to motivate him to create an original cantata.<sup>4</sup>

Bach may have turned to parody in order to save a composition through repetition. He could give his works a better opportunity to be heard, and many of his pieces were worthy of more than a single performance. A particular text may have suggested a certain musical form through its meaning,

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<sup>1</sup>Robert William Holmes, The Use of Contrafacta in the Large Choral Works of J. S. Bach (Doctoral dissertation; Boston University, 1960), p. 15.

<sup>2</sup>William Gillies Whittaker, The Cantatas of Johann Sebastian Bach, Sacred and Secular (London: Oxford University Press, 1959), Vol. I, p. 228.

<sup>3</sup>Friedrich Blume, "Outlines of a New Picture of Bach," Music and Letters, Vol. 44, No. 3 (1963), pp. 219-220.

<sup>4</sup>Whittaker, Vol. I, p. 228.

mood, or meter. The text meaning may have brought to mind a musical symbol, a certain rhythmic pattern, a particular instrumentation, or even a key center to which a pre-existing composition ideally fitted. Bach may have chosen to transcribe a work in order to correct errors in voice-leading or musical form.<sup>5</sup> As he made improvements, he changed harmonies and melodic structures. His changes may have been due to a desire to enlarge a former idea.

Necessity and convenience do not provide strong reasons for Bach's use of parody in the Mass in B Minor. The Mass was an idealistic composition rather than a functional one. It was written with a specific purpose in mind, but not necessarily for a specific performance.<sup>6</sup> The parody movements in the Mass, therefore, evolved from textual considerations and musical concerns rather than from pressing haste or other needs. Philipp Spitta states that

Bach carefully selected only such pieces as agreed in poetic feeling with the words to which they were adapted. All these subjects are precious gems which, in their new setting, not only sparkle more brightly in themselves, but add to the magnificence of a splendid whole.<sup>7</sup>

The parodies and transcriptions in the B-Minor Mass contain significant changes from their models. Each of the

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<sup>5</sup>Richard Carroll Davis, Self-parody among the Cantatas of Johann Sebastian Bach (Doctoral dissertation; Boston University, 1962), p. 474.

<sup>6</sup>Holmes, p. 43.

<sup>7</sup>Philipp Spitta, Johann Sebastian Bach, translated by Clara Bell and J. A. Fuller-Maitland (New York: Dover Publications, 1951), Vol. III, pp. 46-47.

eleven movements will be discussed in reference to the general similarities between the borrowed movement and its model, and to the important variants which occur between them.

### THE PARODY MOVEMENTS

#### Gratias agimus tibi

The original source for the Gratias is the second movement of Cantata 29, "Wir danken dir, Gott." This cantata was performed in August, 1731 on the Sunday preceding the inauguration of the Town Council. The text of the original movement (Psalms 76:1) is similar in spirit to the text of the Gratias: "We praise Thee, O God, we worship Thee, and proclaim forth Thy mighty wonders."<sup>8</sup> The Gratias and its prototype are both in the key of D major. The first movement of Cantata 29 is an instrumental introduction which is omitted in the Mass.

Bach adds two unison flutes to the first oboe part in the parody and also augments the instrumentation with timpani and a bassoon which basically doubles the continuo. Cantata 29 is scored for both organ and string continuo lines; however, in the Mass, there is a single continuo part without specification of instrumentation. The time signature in Cantata 29 is  $\frac{2}{2}$  (or  $\frac{1}{2}$ ), but in the Gratias, it is  $\frac{4}{2}$  (or  $\frac{2}{1}$ , alla breve); therefore, there are twice as many measures in the cantata version, and a broadening effect in the Mass.<sup>9</sup>

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<sup>8</sup> Charles Sanford Terry, Johann Sebastian Bach: Cantata Texts, Sacred and Secular (London: Holland Press, 1964), p. 526.

<sup>9</sup> Frank S. Macomber, Bach's Re-use of His Own Music: A Study in Transcription (Doctoral dissertation; Syracuse University, 1967), p. 271.

A few minor melodic changes are made throughout the Gratias due to textual necessity. There are more syllables in the cantata text, therefore notes that were repeated for textual reasons in the original work are sustained in the parody. Emphasis is also placed on the word gloriam in the Mass by a florid melisma.

The image displays a musical score for two cantatas, BWV 232 and BWV 29, in G major (one sharp). The score is presented in four staves, alternating between the two works. Each staff shows a vocal line with German lyrics underneath. The lyrics are: BWV 232: Gra- - - ti-us a- - - gi-mus ti - bi; BWV 29: Wir dan- - - ken dir, Gott, wir dan- - - - ken dir,; BWV 232: pro- pter magnum glo - - - - ri-am tu- am; BWV 29: und ver-kün - - di-gen dei-ne Wun - - - - der,.

BWV 232

Gra- - - ti-us a- - - gi-mus ti - bi

BWV 29

Wir dan- - - ken dir, Gott, wir dan- - - - ken dir,

BWV 232

pro- pter magnum glo - - - - ri-am tu- am

BWV 29

und ver-kün - - di-gen dei-ne Wun - - - - der,

The continuo part shows several changes in the parody. Cantata 29 begins with a low D in the continuo on the downbeat of the first measure, but the Gratias begins with a silent downbeat. In measure 20 of the Gratias, the continuo doubles the fugue subject in the alto voice, but in Cantata 29, the continuo has an independent harmonic function. Occasionally in the cantata, the organ plays without the doubling strings, and certain notes are doubled at an octave to insure a smoother resolution of the melody. However, in the parody, the continuo part is a single melodic line with



no octave doublings. Most of the changes in the instrumental parts in the parody are due to a change in the vocal lines which they reinforce. In general, there is a slight amount of simplification in the instrumental parts through the use of tied notes and the addition of rests. A displacement of the octave to which a melody extends also occurs, as in measure 12 of the Gratias. Bach also fills in melodic leaps or static rhythms in the parody.

The chorus in Cantata 29 has been considered to be archaic in style. It is so unlike the movements found in Bach's other cantatas that its awkwardness suggests that it may have been refashioned from another, unknown work.<sup>10</sup>

#### Qui tollis peccata mundi

Qui tollis is a parody of the first movement of Cantata 46, "Schauet doch und sehet." The cantata was written in 1723, ten years before the parody, for the tenth Sunday after the Trinity. The cantata text is Lamentations 1:12: "Now behold and tell me if grief be found elsewhere as my grief that afflicteth me, which the Lord of old upon me hath laid in time of His consuming wrath?"<sup>11</sup>

The parody has been transposed from D minor to B minor. The lower key gives the movement a more solemn mood which is well-suited to the text and which relates well to the quieter surrounding movements in the Mass. B minor also creates

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<sup>10</sup>Norman Carrell, Bach the Borrower (London: George Allen and Unwin Ltd., 1967), p. 133.

<sup>11</sup>Terry, p. 388.

unity with the preceding and the following movements, both in B minor. Several measures of the cantata are omitted in the parody. The instrumental introduction and the final fugal section do not appear in Qui tollis. The text of the parody did not demand an additional fugal section, and the opening sinfonia would have interrupted the text between the Domine Deus and Qui tollis.<sup>12</sup>

Bach may have felt that the rhythm in the cantata version was somewhat static. By changing the rhythm of the opening theme, he has removed the regularity of the original melodic motion. The change in the rhythm of the text demands some alterations in the rhythmic notation.

BWV 232

Qui tol-lis pec-ca - - - ta mun-di, misere-re no-bis,


BWV 46

Schau-et doch und se-het, ob ir-gend ein Schmerz sei, wie mein Schmerz

The tromba da tirasi and two oboes da caccia which double the upper three voices in the cantata are omitted in the Mass. Bach may have felt the Qui tollis to be too clam a text to include these instruments. The instruments could have originally been added to reinforce the St. Thomas singers, and since the Mass was not written with a specific choral group in mind, the instrumentation was more idealistic.<sup>13</sup>

<sup>12</sup>Hdmes, pp. 40-41.

<sup>13</sup>Ibid., p. 43.

The vocal parts have melodic additions or simplifications as needed by the text. In both the instrumental and vocal parts, Bach alters the rhythm in the parody to make passages more interesting. For example, in measure 34 of Qui tollis, the original rhythm of three quarter-notes is changed to . The harmonic structure of the model is not altered, but occasionally certain notes within the harmony are changed, usually for textual emphasis. At other times, the octave in which certain notes originally occurred is changed.

#### Patrem omnipotentem

The music for Patrem omnipotentem is borrowed from the opening chorus of Cantata 171, "Gott, wie dein Name." The prototype had been written for New Year's Day in 1729. The cantata text is Psalms 48:10: "Lord as Thy name is, so Thy praise resounds unto earth's farthest bounds."<sup>14</sup> The parody and its model are both in D major and are scored for the same instrumentation.

Bach has added five measures to the beginning of the parody which are not found in the model. In Cantata 171, each voice enters with its doubling instrument at a statement of the fugue subject; therefore, the texture is rather thin until the exposition is completed. In the opening five measures of Patrem, the texture of the fully-developed vocal and instrumental ensemble is thicker than the cantata texture, with the basses stating the fugue subject against a chorus of "Credo in unum Deum."

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<sup>14</sup>Terry, p. 111.

There has been a slight alteration to the subject and countersubject in the parody so that the climax of the phrase is on factorem and the accented syllables fall on strong beats.

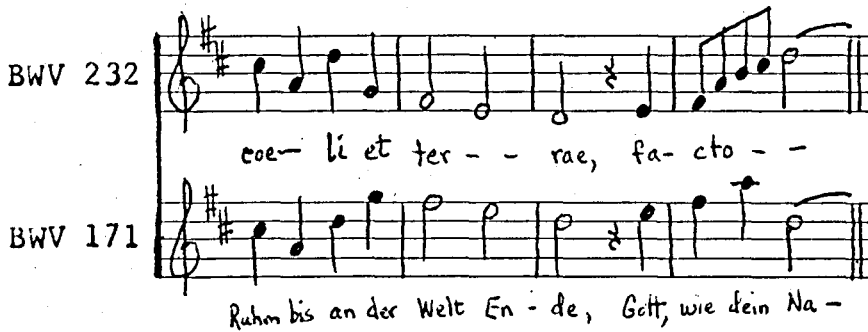
The image displays four staves of musical notation, alternating between BWV 232 and BWV 171. Each staff is in G major (one sharp) and 8/8 time. The first two staves (BWV 232 and BWV 171) show the subject and countersubject respectively, with lyrics: "Pa - trem o-mni-po-ten-tem, fac-to-rem coe - li et ter - - rae, fa-". The next two staves (BWV 232 and BWV 171) show the subject and countersubject respectively, with lyrics: "Gott, wie dein Na-me, so ist auch dein Ruhm bis an der Welt En - de Gott, cto - - - rem coe - li et ter - - rae". The final two staves (BWV 232 and BWV 171) show the subject and countersubject respectively, with lyrics: "wie dein Na - - me, so ist auch dein Ruhm".

The subject does not always appear in the same rhythm. In measure 38, for example, is changed to . In the countersubject, Bach avoids sustaining the open vowel "o" on quarter-notes by increasing the activity of the melisma with eighth-notes.<sup>15</sup>

Many notes have been added in the parody to improve the text adaptation. A good deal of the continuo line has been totally rewritten, particularly through the opening 53 measures, but the harmonic progressions have not been signi-

<sup>15</sup>Holmes, p. 45.

ficantly altered. Bach has simplified some of the rhythmic patterns so that the text does not get lost in the rhythmic activity. In both the vocal and instrumental parts, however, he has added melismas and filler passages to large leaps. In the Patrem omnipotentem, Bach has been more consistent with the fugue subject than he had been in the cantata. In the cantata, the octave of the notes is often displaced from the original form of the subject, but in the Mass, he had left the subject in its initial design.



The vocal lines containing the text "visibilium omnium et invisibilium" has been largely rewritten, particularly in the alto and tenor voices. The first trumpet's statement of the subject has also been embellished.

The opening chorus of Cantata 171 may itself be a parody of an earlier instrumental piece. This is suggested by the fact that the corrections found in Bach's autograph score indicate that the instrumental parts were written down before the vocal parts.<sup>16</sup>

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<sup>16</sup>Robert Lewis Marshall, The Compositional Process of J. S. Bach: A Study of the Autograph Scores of the Vocal Works (Princeton University Press, 1972), Vol. I, p. 154.

## Crucifixus

Crucifixus is a parody of Cantata 12, "Weinen, Klagen, Sorgen, Zagen," written for the third Sunday after Easter in 1714<sup>17</sup> and probably repeated in 1724. The text is related to John 16:20-22 and is similar in mood to the sorrowful text of the Crucifixus. The cantata was written in F minor, but the parody has been transposed to E minor in order to fit into the tonal scheme of the surrounding movements.

Bach adds an instrumental introduction to the parody that exposes the chromatically descending ostinato line. The ostinato has been changed from half-notes to repeated quarter-notes. The accompaniment in the parody is totally rewritten. The orchestration is also different: the second viola and the bassoon are omitted, and two flutes are added. In Cantata 12, the instruments follow the same rhythmic pattern against the ostinato line:  $\left| \text{♩} \text{♩} \right| \left| \text{♩} \text{♩} \right|$ , but in the Crucifixus, the flutes and strings have different rhythmic patterns.<sup>18</sup>

Flutes	♩ ♩	♩ ♩	♩ ♩	♩ ♩
Strings	♩ ♩	♩ ♩	♩ ♩	♩ ♩

The vocal parts are essentially the same in the parody as in the cantata except for rhythmic alterations necessitated by the textual adaptation. Bach adds a five-measure codetta to the end of Crucifixus which brings the movement to a close in the parallel major to prepare for the D major tonality of

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<sup>17</sup>Ibid., Vol. I, p. 8.

<sup>18</sup>Holmes, p. 52.

Et resurrexit. Aside from the ostinato line, these five measures are entirely vocal; and the absence of the accompanying instruments intensifies the ensuing movement. The Crucifixus reflects both a horizontal extension of a pre-existent model with its added measures and a vertical extension through its altered accompaniment.<sup>19</sup>

### Et expecto

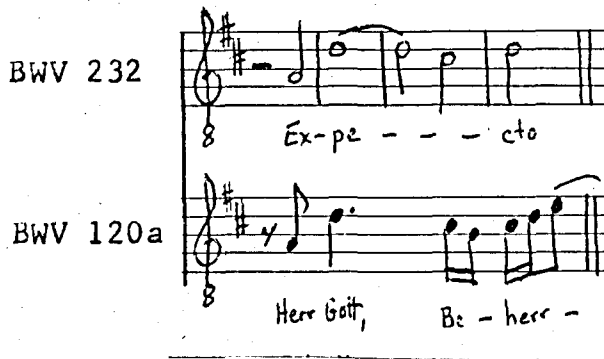
Cantata 120 is the original source of Et expecto, but Cantata 120a, "Herr Gott, Beherrscher aller Dinge," which is a parody of Cantata 120, has a closer relationship to Et expecto. The opening chorus of Cantata 120a, written about 1730, is a setting of a text of praise and thanksgiving. The instrumental introduction in the cantata is retained in the Mass, but a newly-written choral part is added to it, so that the sinfonia becomes an instrumental accompaniment in the parody. The chorus is enlarged to five voices by the addition of a second soprano part.


The parody is about half the length of its model. The time signature in the cantata is common time, whereas it is Alla breve (Vivace e allegro) in the Mass. The note values in Et expecto are, therefore, twice as long as those in the cantata. The parallel measures between the two works are shown in the following diagram:

BWV 232	measures 1-16	- - - m. 25-60	- - - m. 69-105
BWV 120a	measures 1-8	- - - m. 16-33	- - - m. 35-53   - - m. 89    D.C.

<sup>19</sup>Marshall, Vol. I, p. 25.

The "expecto" motive appears to be a melodic outline of a related line in the cantata:



Much of the vocal material has been rewritten in the parody. The instrumental arpeggiated motive  has been retained from the cantata as have the melismas on resurrectionem and amen. The instrumental parts display extensive reworking, particularly the viola line from measure 91 to the end of the movement. The original work contained only one trumpet, viola, timpani, and continuo. The orchestra has been expanded in the parody through the addition of two trumpets, two flutes, two oboes, and two violins.

### Osanna in excelsis

The source for Osanna is the first movement of a secular cantata, BWV 215, "Preise dein Glücke," a dramma per musica to celebrate the first anniversary of the accession of Augustus III to the Polish throne on October 5, 1734. The cantata text, by Johann Christian Clauder, is similar in spirit to the Osanna:

Praise ye thy fortune, fair Saxony blessed!  
 God doth the throne of thy Prince firm sustain!  
 Happy thy land!  
 Give thanks to heaven! Now rev'rence the hand  
 By which thy fortune is daily increased  
 And all thy borders in surety remain!<sup>20</sup>



The opening movement of Cantata 215 is a da capo chorus, and Osanna is borrowed from measures 34-181 of section A of the cantata chorus. We could assume that since "Osanna in excelsis" is the only text present in the parody, that Bach felt certain that the point of the text had been made after 148 measures.<sup>21</sup>

The parody and its model are both in D major, and both employ an eight-voice chorus and an identical orchestration. The ornamented upbeat on preise has been simplified to a single eighth note in the parody.

Two musical staves are shown, both in D major (one sharp). The top staff is labeled 'BWV 232' and contains the melody for 'O - San-na, o - San-na,'. The bottom staff is labeled 'BWV 215' and contains the melody for 'Prei - - se dein Glük-ke,'. The notation shows the rhythmic and melodic differences between the two versions of the text.

Some alterations in rhythmic activity occur because of text displacement. For example, extensive rewriting of the choral parts occurs near the end of the Osanna, particularly between measure 84 and measure 116. The harmonic outline of the prototype, however, is retained in the parody. In measure 41, the alto and soprano parts in the first chorus are exchanged

Two musical staves are shown, both in D major (one sharp). The top staff is labeled 'BWV 232' and contains the melody for '- San-na in ex - cel - sis,'. The bottom staff is labeled 'BWV 215' and contains the melody for the same text. The notation shows the rhythmic and melodic differences between the two versions of the text.

<sup>21</sup>Macomber, p. 293.

in the Mass. Only very minor changes of individual notes are made in the instrumental parts.

Although the Osanna is generally considered a parody movement, it is possible that the Osanna may have been the model for Cantata 215.<sup>22</sup> Bach had three days notice in which to prepare the commemorative cantata for the king. The resulting work contained two choruses and three arias, so it is improbable that Bach wrote original compositions for each movement.<sup>23</sup> The lengthening of the chorus in Cantata 215 suggests that both the Osanna and "Preise dein Glücke" were borrowed from another lost work.<sup>24</sup> Werner Neumann has demonstrated that the A section of Cantata 215 is probably derived from the lost cantata, "Es lebe der König," BWV Anhang 11, composed in 1732.<sup>25</sup>

### Agnus Dei

Agnus Dei is borrowed from a work written for Ascension Day, 1735--Cantata 11, "Lobet Gott in seinen Reichen." The aria "Ach bleibe doch, mein liebstes Leben" is the fourth movement of the cantata and sets a similar mood as the aria in the Mass. The parody has the same orchestration as the model, but it has been transposed from A minor to G minor. The opening ritornello, which becomes the "qui tollis" theme in the parody, is more ornamented in the cantata version.

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<sup>22</sup>Charles Sanford Terry, The Music of Bach: An Introduction (London, Oxford University Press, 1933), p. 65.

<sup>23</sup>Charles Sanford Terry, Bach: A Biography (London: Oxford University Press, 1949), pp. 219-220.

<sup>24</sup>Whittaker, Vol. II, pp. 665-666; and Spitta, Vol. III, p. 47.

<sup>25</sup>Marshall, Vol. I, p. 27n.

A new opening vocal line is added to the later work. This theme reappears each time the words Agnus Dei occur.

The cantata movement is in A-B-A form. In the parody, Bach uses only the first and last sections of the original aria, omitting the middle section of about thirty measures. Even though the work is condensed in length and in form, Bach manages to insert new melodic material.<sup>26</sup> The shorter text did not demand a second musical section. The following diagram shows the corresponding measures between the two works.

BWV 232	m.1-8   - - -   m.13-26   - - -   m.34-40   .....   m.41-49
BWV 11	m.1-8   - - -   m.15-28   - - -   m.59-65   - - -   m.72-79

The continuo part has been to some extent rewritten. Some of this reworking consists of reversing octave leaps or displacing the octave of the entire melody.



Other changes in the parody include the addition of notes as needed by the new text and the simplification of the embellished vocal line in the cantata.

<sup>26</sup>Holmes, p. 67.

## THE TRANSCRIPTIONS

Cantata 191, "Gloria in excelsis Deo," consists of only three movements. Each of the movements is a transcription of a movement in Bach's Mass in B Minor. The opening chorus of Cantata 191 is a direct borrowing, with only minor alterations, of the Gloria in excelsis Deo in the Mass. The original text is retained since the cantata was copied for use on Christmas Day, 1740. The second movement of the cantata is the Post Orationem, "Gloria Patri, et Filio, et Spiritu Sancto," which is drawn from the duet Domine Deus. The final movement is a transcription of Cum Sancto Spiritu, adapted to the second clause of the Doxology, "Sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen." It is interesting that Bach fashioned a complete Christmas cantata by transcribing three movements of the B-Minor Mass.

### Gloria in excelsis Deo

The bassoon line, which doubled the continuo part in the Mass, is omitted in Cantata 191. The flute I and oboe I parts are combined on a single line in the score of the cantata, where previously they were scored separately, although the parts were identical. The same situation applies to the second flutes and oboes. The changes which occur in the transcription are minor, and include single note changes from the seventh of a chord to its tonic, octave displacements, addition of passing tones and trills, and rhythmic changes that create interesting syncopations.

BWV 232


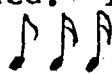
et in ter - - - ra pax, ter - ra pax ho-

BWV 191

et in ter - - - - ra pax, ter - ra pax ho-

Although the two choruses are essentially the same, the changes that were made in the process of transcribing show that Bach, as a copyist, was still receptive to new musical ideas.

### Domine Deus

In the transcription, two unison flutes replace the original scoring for a single flauto traverso. Once again, the octave position of certain notes changed in the transcription, and trills, appoggiatures, and auxiliary notes are added. In measure 44, the rhythm pattern  is changed to , and some of the octave leaps in the continuo part are reversed. The transcription is shorter in length than the Domine Deus. One surprising change in the transcription is the exchange of vocal parts in measures 34 (and again in measure 38).

BWV 232

BWV 191

Soprano

Tenor

### Cum Sancto Spiritu

The final chorus of Cantata 191 has the same orchestration as Cum Sancto Spiritu except that the bassoon is omitted in the transcription. The cantata has an added line of text, "Sicut erat in principio." Bach has added six measures to the original work in order to state this line four times in the cantata's vocal parts (measures 1, 4, 11, and 14), and its characteristic arpeggiated figure twice more in the instrumental parts (measures 68 and 71).

In the Mass, the opening two-measure theme "Cum Sancto Spiritu in gloria Dei Patris" is stated continuously by individual vocal parts. However, in the cantata, the same theme is divided between the lower and higher voices in an antiphonal effect. There are several rhythmic changes to this melody as well.

BWV 232:	
	Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris.
BWV 191:	
	Et nunc et sem - - per et in sae-cu-la sae-cu-lo-rum.

In Cum Sancto Spiritu, the flute and oboe parts were essentially identical through the opening 98 measures. In Cantata 191, however, the oboe is assigned new material in measures 17 and 18, and the flutes play the part which was originally scored for the first trumpet in the Mass (measures 30-33). In other instances, the flutes double the trumpet part or the violin part in the cantata, or continue with independent material not found in the model. Measures 37-63 of the Mass are a vocal section accompanied only by the

continuo. Bach has added wind and string accompaniments to this vocal section in the transcription. Other changes which occur in the cantata are alterations of isolated notes, the filling in of large leaps, the addition of notes to fit the new text, the reverse of octave leaps in the instrumental bass, rhythmic simplifications due to the absence of text underlay, octave displacements, and more extensive rewriting of sections.

### Dona nobis pacem

The Dona nobis pacem is a transcription of a movement within the same work, the Gratias agimus tibi, discussed on pages 5-7. The original source for both movements is Cantata 29. In his manuscript, Bach ruled eighteen staves for the Dona nobis, but used only fourteen of them on each page. The miscalculation suggests a last-minute change of mind regarding the distribution of parts in the movement. It may be that Bach had planned to notate an eight-voice chorus, and then remembered that the Gratias did not have an independent second chorus as did the Osanna. It is possible that Bach had intended to write completely different music for the Dona nobis before he decided to transcribe the earlier movement.<sup>27</sup>

The alterations made in the transcription are minor, but highlight Bach's tendency to revise details as he copied earlier works. A few measures of the oboe and viola parts are simplified. In measure 18 of the Dona nobis, the basses sing the countersubject, where originally they had sung the fugue subject in the Gratias. Some minor changes were necessitated

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<sup>27</sup>Marshall, p. 58.

by the reduction of syllables in the text. The final note, a double breve, indicates Bach's desire for a sustained final cadence. The adaptation of the Gratias gives unity to the entire work in much the same way as Bach strove to create unity in the individual movements.<sup>28</sup>

#### ALTERATIONS MADE IN THE PARODIES AND TRANSCRIPTIONS

GENERAL CHARACTERISTICS	Gloria	Gratias	Domine Deus	Qui tollis	Cum Sancto	Patrem	Crucifixus	Et exspecto	Osanna	Agnus Dei	Dona nobis
Different tonality				✓			✓			✓	
Added measures					✓	✓	✓			✓	
Reduction of length			✓	✓				✓	✓	✓	
Deletion of introduction		✓		✓							
Added introduction						✓	✓	✓			
Altered orchestration	✓	✓	✓	✓	✓		✓	✓			
Added vocal parts					✓			✓			
Changes due to text		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Alteration of main theme				✓	✓	✓		✓		✓	
Rhythmic changes	✓	✓	✓	✓	✓	✓	✓				
Octave displacements	✓	✓	✓	✓	✓	✓			✓	✓	
Simplification	✓	✓	✓	✓	✓				✓	✓	✓

<sup>28</sup>Hans T. David and Arthur Mendel, eds., The Bach Reader (Revised ed.; New York: W. W. Norton and Co., Inc., 1966), p. 41.



GENERAL CHARACTERISTICS	Gloria	Gratias	Domine Deus	Qui tollis	Cum Sancto	Patrem	Crucifixus	Et exspecto	Osanna	Agnus Dei	Dona nobis
Filling in leaps	✓	✓	✓	✓	✓	✓			✓		
Ornamentation	✓		✓			✓			✓		✓
Extensive rewriting					✓	✓	✓	✓	✓	✓	
Exchange of parts			✓						✓	✓	✓

Some scholars have traced other movements of the Mass in B Minor to Bach's cantatas, but the relationships between the works were too remote for consideration in this paper. The opening adagio in the Kyrie has the same harmonic structure as part of the opening chorus of Cantata 198. Et resurrexit is thought to be a parody of the first movement in Cantata 205, but the connection between the movements is not a strong one. The Credo may be a parody of a lost cantata, BWV Anhang 18. Pleni sunt coeli may have been transcribed from the final chorus of Cantata 225, but the dates on both works cannot be clearly determined.<sup>29</sup> Some scholars go so far as to say that if the text declamation in a given work is awkward, the unsuitable words suggest that the movement is a contrafactum. The Benedictus, for example, may not have been originally written for the Mass since the text does not fit the melody particularly well.<sup>30</sup>

<sup>29</sup>Carrell, pp. 108, 109, 117, 199.

<sup>30</sup>Charles Sanford Terry, Bach: The Mass in B Minor (London: Oxford University Press, 1924), p. 18n.

The parodies and transcriptions in the B-Minor Mass suggest some generalizations about Bach's parody technique. Obviously, the mood of the models fit the meaning of the new text. Quite often, too, the original text was similar in spirit as the new words. Bach generally retains the same formal structure in his parodies. An aria is transcribed to an aria, a duet to a duet, and a chorus to a chorus. However, in the Agnus Dei and Crucifixus, Bach omits the B section of the original works, principally because the text was too short to demand additional material. He also omitted the fugal section in the model for Qui tollis. In five of the seven parody movements Bach utilized the opening choruses of the cantatas and capitalized on music of a demonstrative character.<sup>31</sup>

In only three cases did Bach transpose the parody, apparently for a better portrayal of the text, or to fit into the context of the surrounding movements. Bach never reduced the size of the chorus, but he altered the instrumentation of a movement to make it more idealistic, rather than functional, and omitted an instrumental introduction when the text demanded continuity between the movements. Throughout the Mass, if a section ends with a chorus, the following movement begins with an instrumental section; and if a section ends with an instrumental passage, the next section is a vocal one. Bach therefore holds fairly rigidly to an alternation of instrumental and vocal sections.<sup>32</sup>

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<sup>31</sup>Holmes, p. 388.

<sup>32</sup>Ibid., p. 37.

There are fewer alterations in the instrumental accompaniments than in the vocal parts in Bach's parodies. The association between the music and the text was an important consideration for Bach. Changes such as the addition of measures, the addition of melismas, rhythmic alterations, and the length of a movement all show evidence of his attention to the textual accents, imagery, rhythm, and length.

Bach's assignment of one voice or instrument to a part originally performed by another shows his experimentation with vocal and orchestral colors, and his consideration of range.<sup>33</sup> Some of Bach's rhythmic alterations and interval changes added melodic interest and relieved static passages.<sup>34</sup> Octave displacements seem to correct range difficulties and accentuate strong beats. Bach frequently filled in large skips between harmonic tones with passing tones or other smaller note values.<sup>35</sup>

The most general tendency in Bach's parodies in the Mass is his desire to expand or enlarge an earlier work. The Mass in B Minor was written somewhat as an exercise to intensify the emotional context of the roman Catholic mass. In all the characteristics of his music, both significant and minor, the alterations in the parodies show that for Bach the creative process was always active. The parodies and transcriptions of the Mass exemplify Bach's flexibility and maturity as a composer.

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<sup>33</sup>Davis, p. 199.

<sup>34</sup>Marshall, Vol. I, p. 167.

<sup>35</sup>Ibid., p. 178.

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